THE AMERICAN ARCHITECT

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# FIGURE IN WOOD

*By* SAMUEL J. RECORD

FIGURE in wood is for the most part due to irregularities in growth and variations in color. Exceptions to this rule occur in certain woods which normally have a decided contrast in seasonal growth and prominent medullary rays. Thus quarter-sawed oak owes much of its popularity as a cabinet and finishing wood to the very large rays which appear as large flakes or narrow stripes, depending upon the angle at which it is cut. Plain sawed or tangentially cut oak bears little resemblance to the quartered material, for here, as in flat-sawn ash and chestnut, the alternating light and dark portions represent the two parts of the growth ring. The latter statement applies also to the hard pines, which ordinarily have no figure except when plain sawed or rotary cut, with the difference that in the pines the spring wood makes up the light areas and the summer wood the dark, while in the ring-porous hardwoods the opposite is the case.

CURLY LONG-LEAF PINE

Among the irregularities of growth producing figure highly prized for veneers the most noted are burls. These are abnormal growths or excrescences common to almost every species of tree, though only in a comparatively few instances are they of merchantable size and quality. They may arise anywhere on a tree, but the burls of greatest value are at the root collar, usually just below the surface of the ground. Those growing on the upper portion of the trunk are commonly unfit for cabinet work owing to defects caused by insect, imbedded bark, decay or other sources. Valuable root burls are turnip-shaped or sometimes one-sided.

Burls are formed as the result of some injury to the tree which stimulates the growth of dormant buds or causes many new ones to arise which cannot develop into branches but do form a gnarly and interwoven mass of dense and hard, woody tissue of very intricate structure. Inside the bark the surface of the

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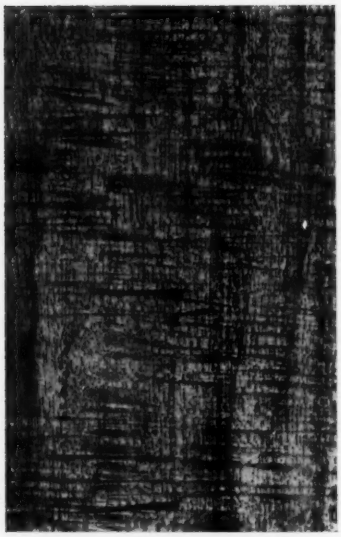


PRIMA VERA WOOD WITH FINE CURE

A PECULIAR MOTTLE IN MAHOGANY

MOTTLED YELLOW POPLAR
Possibly Due to Woodpeckers

burl is covered with little spines where the buds emerge. In the center of each bud is a small cylinder of pith, and about it a mound of wood, the fibers of which run in different direction from the rest of the piece. When cut across, the pith of the bud shows up as a dark speck with little circles around it, giving the appearance of an eye.

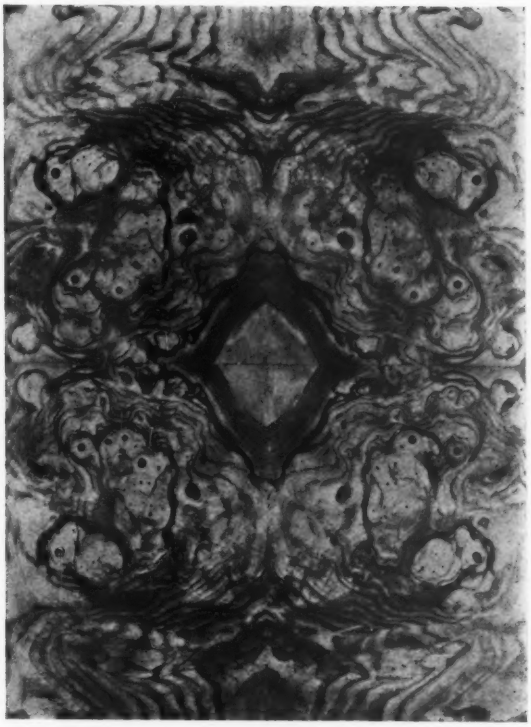
Trees producing merchantable burls in this country are black walnut, ash, birch, oak, redwood and black cherry. Walnut burls are most sought after, though some of the others produce remarkable effects. Trees producing burls are usually rather dwarfed and stunted and grow in the open rather than in dense woods. Burls are common on the walnut trees of Austria, Turkey and Italy and, owing to their finely mottled and beautiful figure, are highly esteemed for cabinet purposes. Thuya burls often attain large size abroad, but are not so common as formerly because of better control of the fire and grazing damage which stimulated them.

Gnarly old trees of little use for lumber may prove highly valuable for veneers. A few years ago a Chicago dealer bought an old walnut log in Oxford County, England, paying about $750 for it. This log was 20 ft. long and over 7 ft. in diameter at the large end and scaled 4200 board feet. Its chief figure was two enormous burls connected together by a twisted smaller section. When the whole was sliced into veneers, twenty-four to the inch, a total of 72,000 ft. was obtained, valued at over $10,000.

This same concern bought a black walnut log in Oklahoma that cut out more than 60,000 ft. of veneers. Although this tree was very thick through, it was exceptional in that the growth was decidedly eccentric, the pith being only four inches from one side. In flitching it was possible to obtain quarters more than 30 in. square. The figure displayed great variety of markings, such as mottle, stripe, curl, blister and wave. The value of the veneers was fully as great as that obtained from the English walnut log.

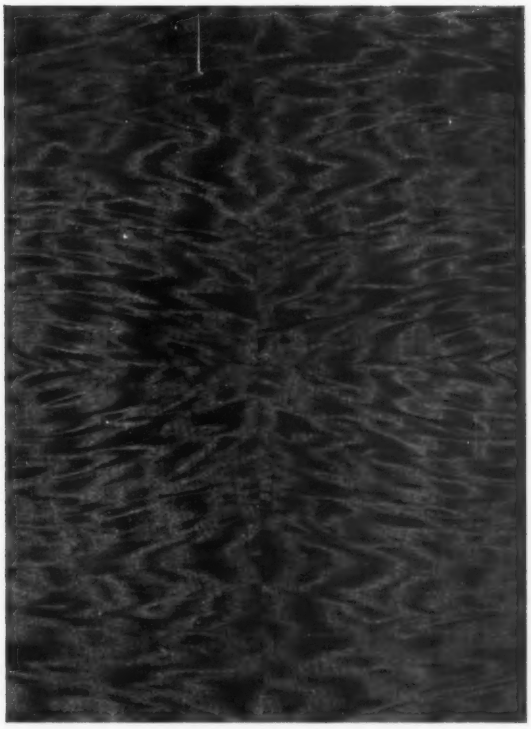
Not all purchases, however, turn out as well as these two, as it is extremely difficult and often impossible to tell from the outside of a log what it really contains on the inside. The writer knows of one instance where an experienced buyer paid $500 for a Circassian walnut log of exceptionally good appearance, but which upon being opened proved absolutely worthless. It was such extremes as these that prompted a New York veneer man to remark that a man with gambling in-

ASH CROTCH



ASH BURL

OAK CROTCH



A SATINWOOD PANEL



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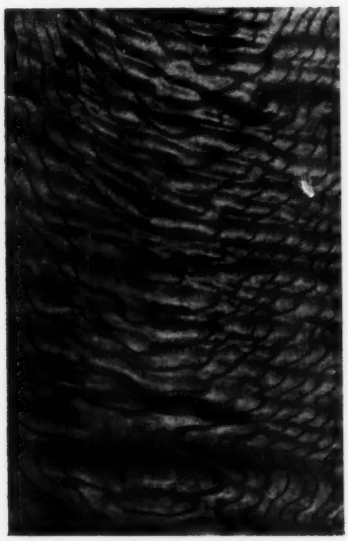
stincts can have every speculative ambition fully satisfied by going into the figured veneer business.

Much of the beauty of Circassian walnut is due to the presence of deposits of dark pigment irregularly distributed throughout the heartwood. These appear as stripings and mottling, often combined with abnormal grain, and produce veneers suited for furniture, panels and picture frames. The figure in red gum results from similar deposits of pigment. Selected material rivals Circassian, but the tone is softer and the design more vague because the color contrast is not so sharp and the grain of the wood is finer and much less pronounced.

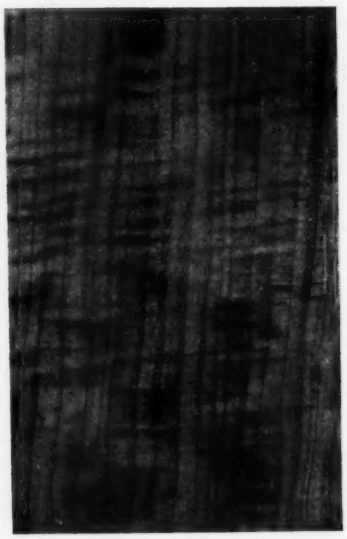
A very common form of figured maple is known as bird's-eye. This is due to peculiar local distortions of the fibers, which are molded about projections in the inner bark. The cause of these projections is unknown, though variously ascribed to dormant buds, injury by woodpeckers and insect attacks. While there is no question that dormant buds will produce bird's-eye, as in the case of burls, yet in all ordinary cases of bird's-eye maple examined by the writer there was no evidence whatever of buds. Others who have studied these peculiar formations carefully report that they do not occur in trees less than about 3 in. in diameter, nor very high up in trees which are very much pitted at the base. It is not uncommon to find bird's-eye in yellow poplar that can be traced to the work of sapsuckers, but in this case the markings are in more or less regular rows around the tree.

There are two principal kinds of wavy growth, one in which the waves occur throughout the tree, and the other only in certain portions, such as near the insertion of large roots and branches, or in crotches. Certain species of trees have wavy wood throughout; in others occasional trees are found which show such structure. In such cases no satisfactory explanation has been offered as to the cause of the peculiar arrangement of the fibers and other wood elements. Sometimes the waves are large; again they may be very small, although in the same specimen there is usually considerable regularity. Wood with small waves is said to be curly grained.

Wavy growth near the insertion of large limbs or roots is purely local and can be satisfactorily explained. When the tree is young the limbs are small and the roots have not begun to swell much at the rootstock. With increased growth the branches thicken and usually tend to form a more acute angle with the trunk. The



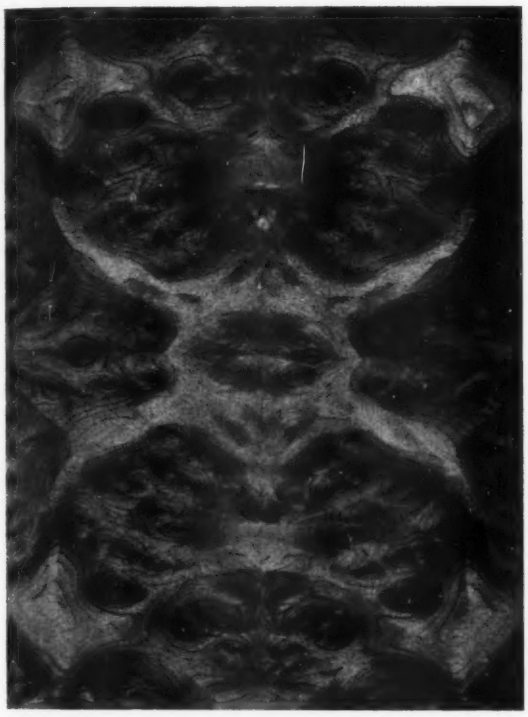
CURLY ASH, PLAIN SAWED



QUARTER SAWED BLACK CHERRY

PLAIN MOTTLE IN MAHOGANY

tree also becomes more or less swollen or buttressed at the base, sometimes decidedly so, due to the necessity for firmer support in the ground. The change in



BIRCH BURL

form of the branches or roots produces a folding of the bark, especially if it is thin.

Just beneath the bark is the cambium layer, a region of very soft generative tissue which forms new wood and new bark. The pressure of the bark on the cambium causes the new layers to be molded to correspond with the corrugations on the inner side of the bark. Consequently, as folds develop in the bark as a result of a shortening process, the wood is modeled accordingly. If the bark is very hard the shortening action may cause the fibers of the wood to bend in a different plane so that the waviness does not show clearly until the wood is split radially.

This change comes about gradually and if a wavy grained stump is split through the middle it will be found to be straight grained in the interior and from moderately to decidedly wavy toward the exterior. Wavy grain occurs in the bend of a crooked tree for the same reason.

Wavy grain interferes with the ease of working a wood, but adds materially to its attractiveness, particularly in one that is otherwise handsome. Thus in mahogany and black cherry the wood cut from a crotch makes beautiful veneers. Old black walnut stumps are often removed for veneers or for the manufacture of figured gun stocks. Areas long cut over are sometimes visited in later years and the stumps removed for such purposes. Such wood is usually free from serious decay, but is likely to show numerous season checks that may prove troublesome in working.

Woods in which the waves run in a radial direction, that is, from the middle

CIRCASSIAN WALNUT

of the tree outward, are in the English markets frequently termed "hazel," as "hazel spruce" or "hazel oak." In satinwood wavy grain is the normal condition, and longitudinal sections exhibit alternate bands of lighter and duller luster, accord-

CIRCASSIAN WALNUT

ASH BURL

CROTCH MAHOGANY BURL

FEATHER GRAINED MAHOGANY
From a Crotch.

ing to the direction in which the fibers are cut. Specimens of redwood are occasionally found with very large regular waves. Such wood must be quarter-sawed to bring out the full effect of the grain. Owing to varying direction of the fibers, such wood is hard to surface without nicking or gouging.

Mahogany produces a greater variety of ornamental figure than any other wood. Typical forms have been named. Pieces cut from a crotch or at the junction of stem and large branch show "curls" which vary in length from one to three feet. The figure is of an irregular elliptic form with various markings and shades of color. When the figure breaks out in flame-like tufts it is called "feather." By carefully butting such figured pieces together large patterns and long panels may be secured.

"Mottle" is a term applied to marks which appear to be raised from the surface. Common forms show numerous ridges like representations of mountains on a small relief map, some running in nearly parallel lines at right angles to the grain of the wood and others decidedly irregular. "Plum mottle" shows very dark, plum-shaped spots distributed at random in the wood. They are structurally a form of bird's-eye, but owing to the deep color bear little or no resemblance to the common figure in maple.

1 2 3

1. Bark showing spines which fit into pits in wood.
2. Pitted outer surface of wood.
3. Rear view, or inner side of No. 2.

In mahogany and many other tropical woods the fibers and other elements, instead of running straight, are often arranged in alternating spiral bands of greater or less width. When these are cut lengthwise, as in a board, a very showy figure may result, with light and dark stripes showing. This is usually due, not to a real difference in color, but to the way in which the light is reflected, just as the long pile of a rug looks glossy or dark, according to the direction in which it is stroked. The portion of the

QUARTER SAWED MAHOGANY

REDWOOD BURL

CURLY GRAINED BLACK WALNUT



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wood with the pores opening toward the observer appears dark; that with the pores pointing in the other direction, light. When the specimen is turned or viewed from a different angle these light and dark stripes change places. This figure, which is often called "roe," is sometimes found in some of our native woods, particularly sycamore. Quartered sycamore also shows conspicuous deep-colored rays producing a figure known to English fretworkers as "lacewood."

Cutting up figured woods so as to produce the finest effects requires great skill. In sawing or slicing burls and like material the leaves of veneers are kept together in the order in which they are removed. By careful matching and joining, geometrical figures in double and quadruple arrangement can be secured for artistic panels. The natural structure of a burl is intricate but indefinite. The veneers permit a building up of a definite pattern by repeating the natural figure, thereby securing a symmetry and balance which make possible beautiful and highly artistic effects.

## Air Conditioning in the Manufacture of Ammunition

It is interesting to note that among the many new problems that have been presented during the European war is one of air conditioning in industrial buildings utilized for the manufacture of ammunition. In an article contributed by Mr. J. L. Lyle to a recent issue of *The Heating & Ventilating Engineer*, we read:

"Time fuses for shrapnel shells must be capable of setting for explosion of the shell anywhere from within 16 ft. of the muzzle of the gun to a distance several miles away, while the shell is traveling at a velocity of 1700 ft. per second, or about 20 miles per minute. Two shells set for exploding at one mile and fired consecutively should function within 40 ft. of each other.

"The accuracy of firing is absolutely dependent upon conditioning the powder, and as the powder used in a time fuse is very hygroscopic, the humidity of the atmosphere in which the fuse is loaded must be maintained within a total variation of less than 2 per cent.

"Extremely accurate control of humidity and temperature is, therefore, one of the first essentials in a fuse-loading plant, and inasmuch as 24-hr. per day plant operation is necessary and as late deliveries are generally penalized in this class of work, the air conditioning system, like all other apparatus, must be designed and installed with every precaution for uninterrupted operation."

## South Carolina Architects Favor State Licensing Law

At a meeting of the South Carolina Chapter of The American Institute of Architects, held in Charleston, January 10, a resolution was passed, authorizing the legislative committee of the Chapter to indorse the passage of a bill in the present Legislature "to define the qualifications for the practice of architecture in the State of South Carolina and to provide for the examination and registration of architects."

## Fires from Preventable Causes

After analyzing the details of a large percentage of all fires in Minnesota the Actuarial Bureau of the National Board of Fire Underwriters has ascertained the following facts relating to the causes of these fires for the year 1915: Strictly preventable fires, loss $1,053,424, or 25 per cent of all fires; partly preventable causes, such as electricity, explosions, incendiarism, spontaneous combustion, etc., $1,514,781, or 36 per cent of all fires. Unknown causes, probably largely preventable, 39 per cent of all fires. It is estimated that 26 per cent of all fires in Iowa, and 24 per cent in Wisconsin were strictly preventable, and that 45 per cent of all fires in Iowa and 32 per cent in Wisconsin were from partly preventable causes.—*Improvement Bulletin.*

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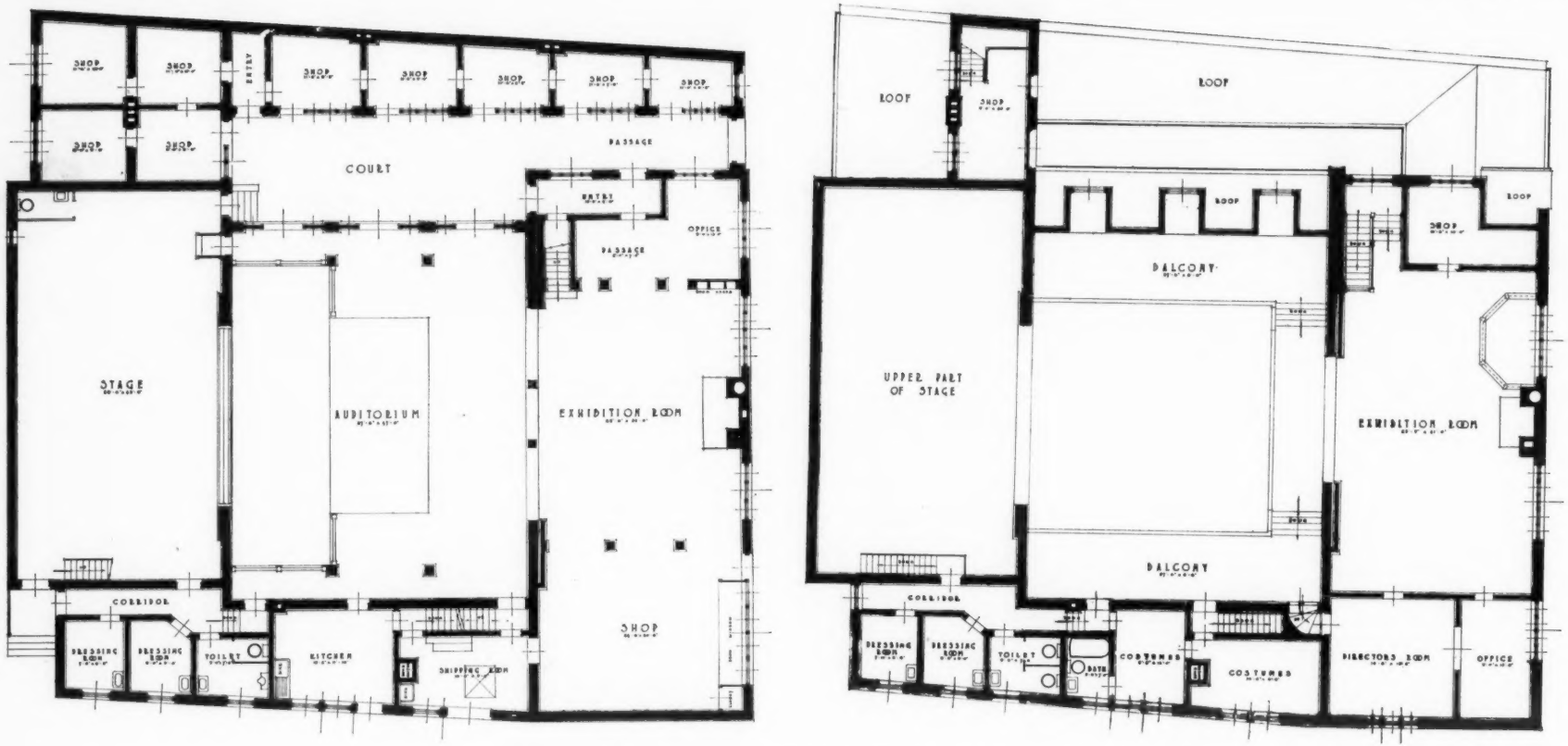


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MAIN EXHIBITION ROOM

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COURT BETWEEN MAIN BUILDING AND CRAFTSMEN'S SHOPS

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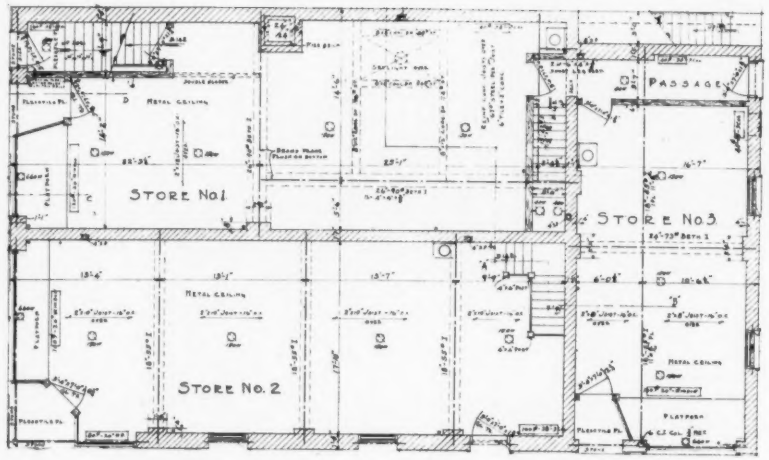
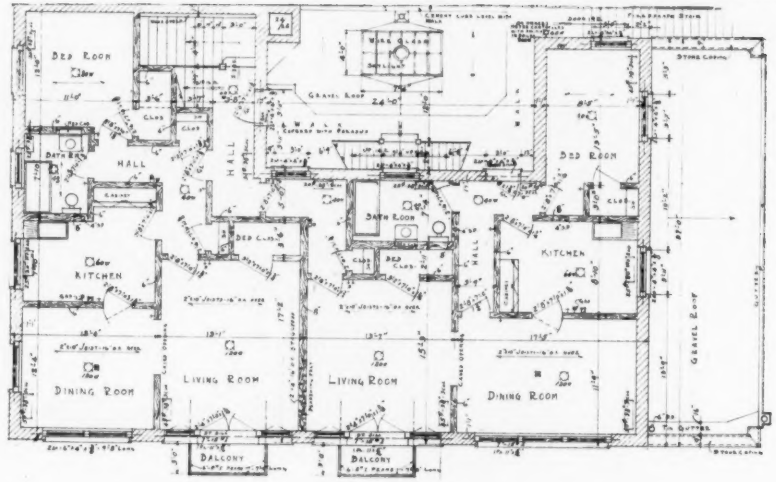
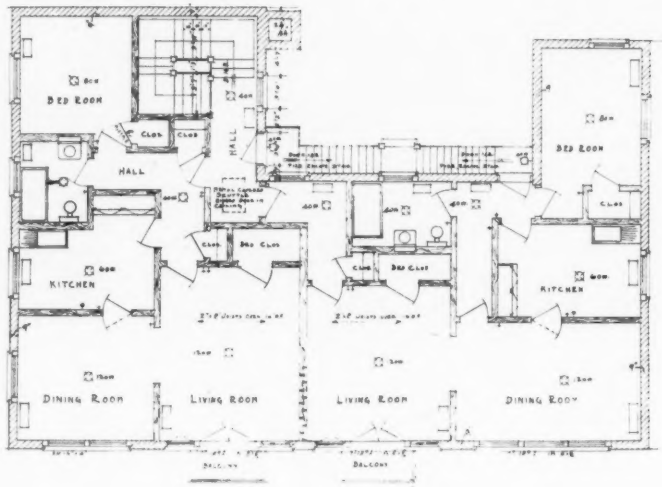
STORE AND APARTMENT BUILDING, INDIANAPOLIS, IND.

MESSRS. GRAHAM & HILL, *ARCHITECTS*

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HOUSE OF JUDGE J. E. McCALL, MEMPHIS, TENN.

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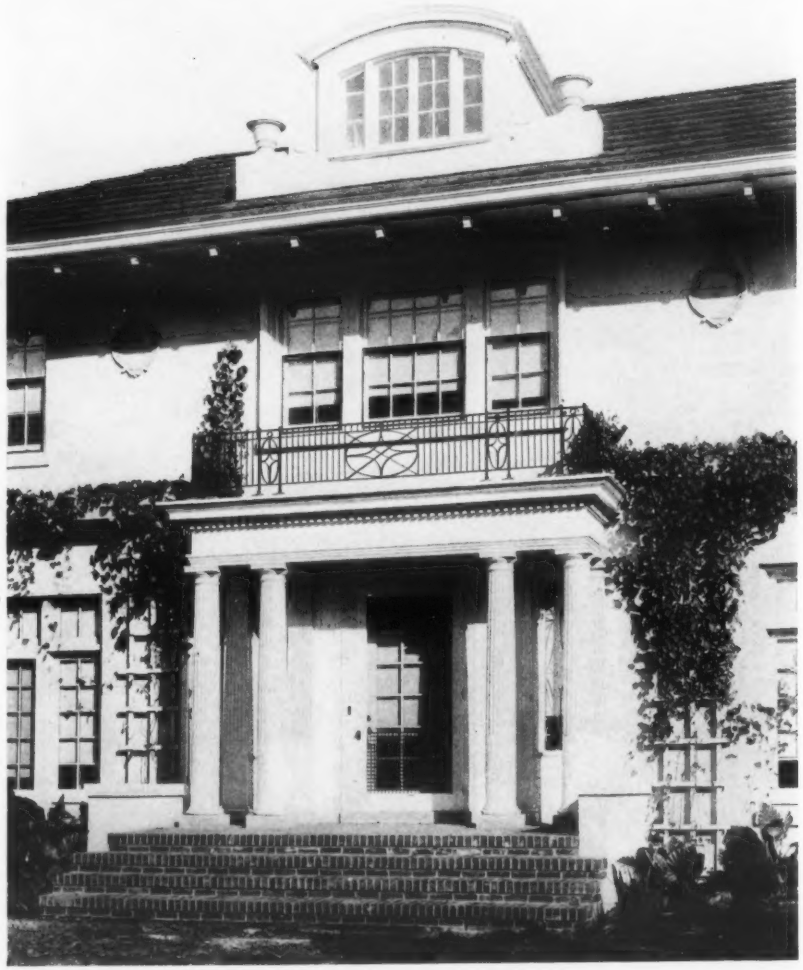

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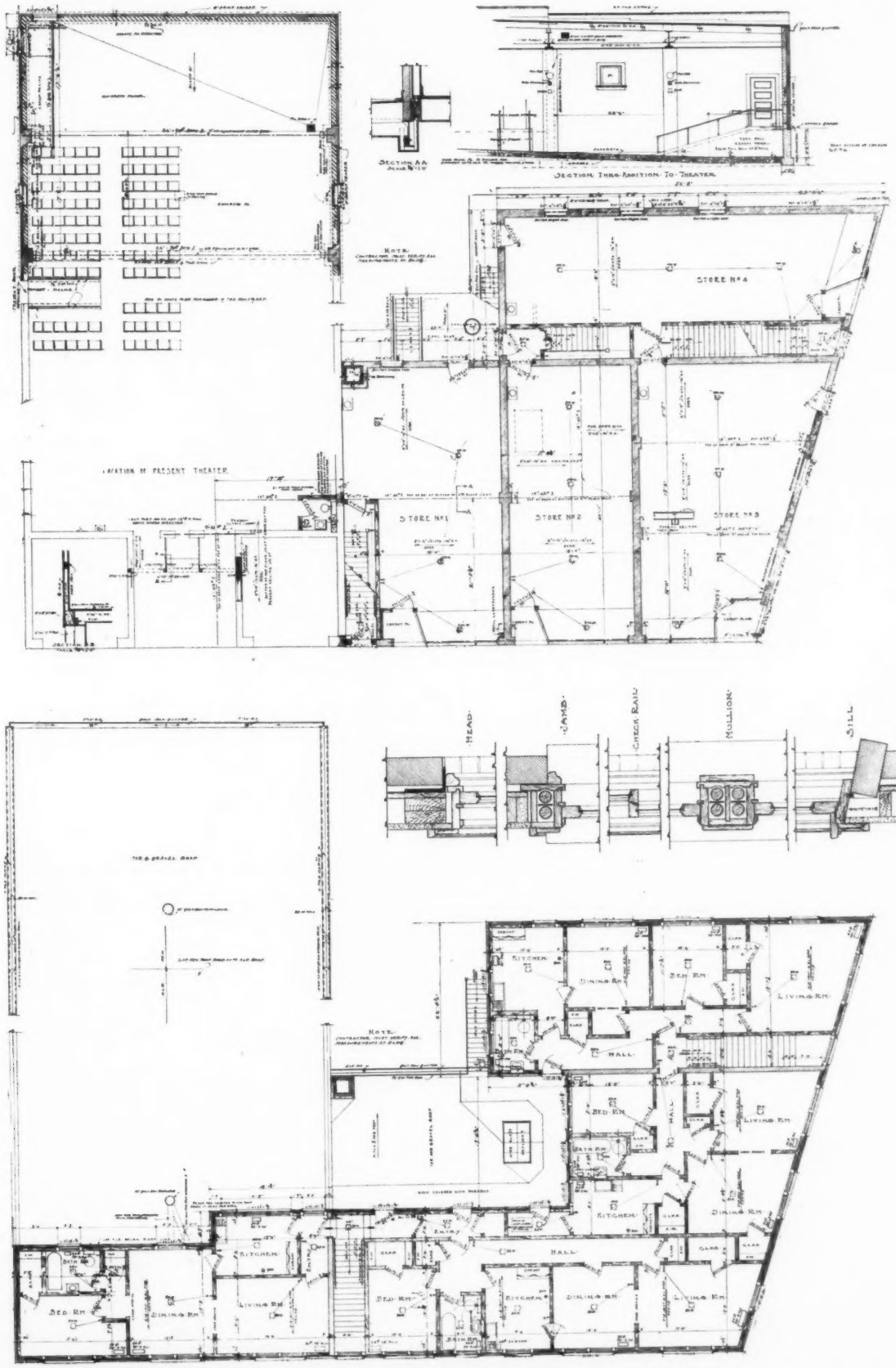


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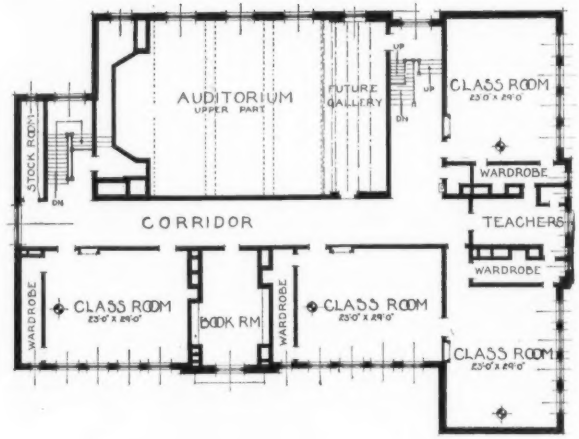


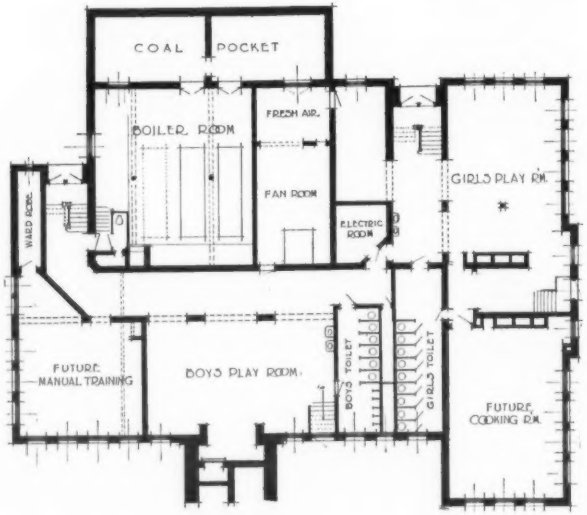


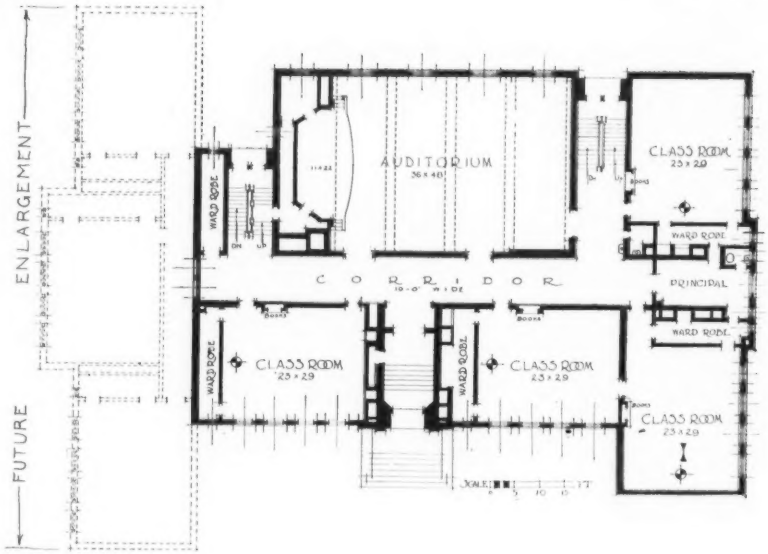


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## A SOUND PUBLIC BUILDINGS POLICY FOR THE GOVERNMENT

ALTHOUGH the recent passage of a bill by the House, in which was included some thirty-eight millions of dollars for the construction of public buildings in accordance with the wasteful methods that have governed expenditures for Federal buildings in this country during the past twenty years, would seem to indicate a total disregard of public opinion on the part of a majority of our representatives in Congress, conditions are probably not quite as hopeless as might appear from such action at first glance. As a matter of fact, it is by no means certain that the measure in question will ever become effective in its present form. It is well known that both the Senate and the President have been made to realize the false and vicious principles upon which the bill is founded, and may be expected to be unwilling to accept the responsibility of continuing a practice now thoroughly discredited.

The American Institute of Architects has gone squarely on record as opposed to further raids upon the public treasury in the guise of appropriations for the construction of unnecessary or extravagant buildings on the one hand, and inadequate buildings on the other, but unlike the majority of critics, has proposed a plan to supersede the one criticised. In a recent issue of the *New York Times*, Messrs. C. Grant LaFarge and William Emerson explained the Institute's proposal—which is in effect the appointment of a public building commission—as follows:

> Such a commission as urged by the American Institute of Architects would have as its only purpose an investigation that would enable it to formulate and recommend the wisest public building policy. It should be composed of, let us say, five men—an architect, an engineer, a contractor, a man experienced in problems of real estate, and a man widely experienced in business affairs. It would be their task to discover how the Government might best acquire real estate for building purposes; how the wisest conclusions might be reached in determining whether or not a certain building should be built; how the data accumulated in the Post Office Department, for example, might be used as a basis for the standardization of elements in planning; how the best architectural and engineering services might be obtained. These are, roughly speaking, the salient factors in such an investigation. The best expert advice to be had in the United States should be brought to bear upon them. A sound national public building policy would confer manifold blessings. Its value and usefulness to the nation would be reflected upon the public buildings of our States, our cities, and our towns. As a nation we compare most unfavorably with all others in the methods by which we approach such undertakings.
>
> The American Institute of Architects has laid little stress upon the question of architecture. It believes that the best architecture is possible only when the fundamental business basis is made right. As to the value of expert advice in studying problems of this character, the commission which recently studied questions pertaining to the heights of buildings and districting in the City of New York is a valuable case in point. The work of this commission shines forth as a signal example of what the expert can do when unhampered by selfish or political considerations. While politicians and Government officials look askance upon expert service, yet such service is sought and employed by business men everywhere, and the largest corporations in our country do not hesitate to go outside their own personnel and employ the best expert advice obtainable for the



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solution of any particular problem. In seeking such a commission as is urged for the study of the public building problem, the President of the United States would have before him for choice men of unexampled ability, integrity, and experience. Into the hands of such a commission the American Institute of Architects earnestly urges that the entire public building question be committed.

It would seem that the essence of this whole plan is merely the application of the now generally accepted theory that a lawyer can give better advice on questions involving the interpretation of the law than can a farmer, and that a physician may with greater wisdom and propriety be consulted in the case of illness than a shoemaker. In other words, since the most successful corporations and individuals employ experts outside of their own personnel to pass on questions concerning which they do not possess, in the nature of things, expert knowledge, the same principle might, with promise of the most gratifying results, be applied to Congress or any department of our government. There is no reason for believing that members of Congress are qualified to pass on these technical questions with greater intelligence than the agriculturist could pass upon complex questions of law, and to continue the archaic practice that has heretofore obtained is indefensible from any point of view except political.

The tentative suggestion made by Messrs. LaFarge and Emerson, concerning the personnel of the proposed commission is, of course, undoubtedly right in principle, but would seem to be too restricted in scope. In other words, if the commission contained but one architect, one engineer and one member experienced in the business of real estate, there would be but one expert in each line, and questions relating directly to these several phases of the subject would then be determined by but one mind, other members of the commission being, in effect, laymen, as far as the determination of these special matters was concerned. Of course, this is but a detail of the plan, and if it seemed desirable the commission could readily be enlarged sufficiently to include sub-committees of experts in the various lines indicated, including perhaps four or five members in each case.

Just what the function of the builder would be on a commission charged with the duties outlined is not entirely clear. Perhaps he is included merely as a concession to the popular impression, which still obtains to some extent, that a builder, being a man with a practical knowledge of everything pertaining to building, acts as a balance wheel to the machinery set in motion by the more visionary and theoretical architect, or even engineer. Or has the theory that architects are necessarily impractical and must be prevented in some way from undertaking or proposing plans that are too visionary been preached to them till they believe it themselves?

# INDUSTRIAL HOUSING—PART II

*By* LAWRENCE VEILLER

*Secretary, National Housing Association, New York City*

## THE $15 A WEEK MAN

WHEN it comes to the question of housing the unskilled laborer earning on an average $15 a week we find that there is a housing problem and that there are many questions that require the most careful consideration. So true is this that many housing reformers feel that it is the only housing problem and constantly give vent to that feeling by brushing aside the consideration of every other question, saying in effect: "All that is of no moment, but what about the man who earns $15 a week? How are we to house him?"

That he can be housed satisfactorily, and must be so housed, there can be no question. That he is not housed satisfactorily to-day is equally obvious.

Most of us would like to see this type of worker living in as fine a house, with as much space, as many rooms, with all the conveniences and in the same type of single-family, detached dwelling as the higher paid skilled worker can afford.

Of course this cannot be done. The man of low earning capacity can no more afford to buy the best quality of housing than he can afford to buy the best quality of food or milk or clothing or any other commodity. It would be as reasonable to expect him to be able to afford certified milk at 22 cents a quart as it would be to expect him to afford the detached cottage of the skilled mechanic. Some of us, I regret to say, are inclined to lose sight of this fundamental economic law.

If, then, the unskilled worker cannot be housed in a single-family detached cottage such as his more fortunate co-laborer can afford, the question arises, "What is the type of house that he can afford and what is the best type of house to place at his disposal?"

In some communities, I regret to say that they have answered this question by providing the multiple dwelling and house the unskilled workers in huge barracks or tenements or in the objectionable "three-decker." It has never occurred to them, apparently, that there were any types but these two—the detached, single-family cottage or the tenement.

There is, however, a very excellent type of dwelling that is suited to the man of low earning capacity; and that is, the single-family dwelling built in rows or groups, what in some parts of the country is known as a "terrace."

## THE ROW OR GROUP HOUSE

This type of house is the common type of workingman's dwelling, in fact, one may say the universal type, in Great Britain. Where land values are high, where building is costly, and especially where it is necessary to keep down the rent to $15 a month, this is the only type of single-family dwelling in most parts of the country—of course, there are some parts of the country where an exception should be made—that can be built and can be rented at this figure and at the same time return a fair return upon the money invested.

One of the great mistakes we have made in attempting to house this type of worker has been to neglect all considerations of how much land this worker can afford to pay for. In most communities where they have been dividing their property into lots of 25 feet, 40 feet and 50 feet frontage with depths varying anywhere from 100 to 150 or 200 feet—a type of subdivision excellent for men of means and in some cases entirely appropriate even for the skilled mechanic, but quite inappropriate for the man we are now considering—they have gone on and, without thought, have assumed that the workingman earning $15 a week should build a house upon property of this type.

The workingman of low earning capacity can no more afford to pay for more



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land or more house than he can afford to use than he can afford to pay for more clothes or more food than he can afford to use. The $15 a week man does not need a house 25 feet wide nor can he afford it.

I realize that there will be considerable dissent from this statement and that to many it will come as a new suggestion and like all new ideas will be keenly resented at first. But students of the problem are quite agreed on this point and find that the best type of house for this kind of workingman is a house of about 15 or 16 feet frontage, two stories high, built in a row or group, containing not more than five rooms and bath and preferably not more than four rooms; with two living rooms on the ground floor and a bath and two or three bedrooms, as the case may be, on the second floor.

Such a house is best exemplified in the ordinary commercially built Philadelphia house, built literally by the hundred thousand in that great city, serving as the habitation of over a million people. In speaking of the Philadelphia house, there are two types which should be distinguished. What is referred to here is the four-room house, and not the more recent type of development, a house with six rooms with an extension on the ground floor.

It is an axiom in housing that no house is "model" that exceeds two rooms in depth. In fact, in Great Britain a house deeper than this is practically unknown. It could not be rented or sold.

### How Many Rooms?

How many rooms can the $15 a week man afford to pay for? How many does he want?

This raises a host of novel questions, I appreciate. The writer has personally had this question borne in upon him with considerable emphasis recently through the study of the trend of development in the housing of certain portions of the population of one of our large Eastern cities, where the trend toward a smaller number of rooms has been strikingly noticeable in recent years.

In seeking the causes for that trend it has developed that the average workingman of this type cannot afford to occupy more than four rooms and that usually when he rents or pays for more than four rooms he does not occupy them all, but supplements his income by taking in lodgers or boarders.

It was also discovered that he cannot afford to heat more than four rooms; that his wife, as a rule, especially in these days, with the distractions of moving pictures and other phases of city life, does not wish to take care of more than four rooms. Finally, the furnishing or equipment of more than four rooms proves a burden. Of course in exceptional cases where there are very large families, four rooms are not sufficient. These, however, are the exceptional cases and not the rule.

If one can gage accurately the present trend of social development, families are likely in the future to continue to grow smaller, and to need fewer rooms.

A house of the type we have described can be built complete with outer walls of brick, with cellar, furnace, running water and all modern improvements, even in some cases including electric light fixtures, and sold, including the land and improvements, such as curbing, paving and grading, for $2,000 and can be rented without difficulty for $15 a month, and yield a commercial return. This is what is done in the city of Philadelphia. It is made feasible there by operating on a wholesale scale and building many houses at once.

It is also made possible through the more intensive use of the land which the smaller size lot lends itself to. It is thus possible to get a great many more houses on the same area of land than in the case where a larger unit is employed; and, of course, the cost of the smaller house is also considerably less than that of the larger house.

This is the type of house which has been developed very successfully in a number of so-called "model" dwelling enterprises.

The Schmidlapp houses in Cincinnati, at least the later ones and better ones, are of this type. The houses recently built by the Octavia Hill Association in Philadelphia are of this type, as are also those

of the Improved Dwellings Association in New Haven.

Most people when they hear the suggestion that houses should be built in rows or terraces seem to think that there must be a stereotyped monotony to the buildings.

This is of course quite unnecessary. It depends merely upon the artistic taste, ingenuity and skill of the architect. He can vary his types of architecture just as easily with the row house as he can with the detached house.

A happy medium between the two and a plan which lends itself very easily to artistic treatment is the "group" house. That is, the row house broken up into groups of three or five or seven or nine or eleven, as may be desirable.

A treatment which gives variety and is pleasing to the eye is a skillful variation of groups of this kind, having a group of three houses intervene between two groups of seven or five houses, etc. Such a treatment has been worked out for years in the case of the English garden suburbs and is very well exemplified in Mr. Grosvenor Atterbury's treatment of the Forest Hills development of the Sage Foundation, built for a different class of people, however.

### The Two-Family House

Where land values are so high that it is not possible to house the workers in single-family houses even of the row or terrace type such as have just been described, it is still not necessary to resort to the tenement or "three-decker," for there is another type of house that is infinitely better than either of these. That is the two-family house. This is of two types—the so-called "double house" or semi-detached house, which is nothing more nor less than two single-family dwellings of the cottage type, with light and air on three sides instead of four, one side of each house being a party wall common to the two.

This is well exemplified in the very attractive houses constructed a year or two ago in Salem by the Salem Re-Building Trust. It is a splendid type of house for the workingman and even a good type for the skilled mechanic, though, as a rule, it is better for him to have a completely detached house.

The other type of two-family house, sometimes called the "two-flatter," is frankly a multiple dwelling, but of the least objectionable kind, for it is only two stories high and contains but two families, one upstairs and one down, with separate entrances, with separate cellars and oftentimes with separate back yards.

Such a house has few of the objectionable features of the tenement, for nothing is used in common except the foundations and the roof. Houses of this type are well exemplified by the buildings of the Washington Sanitary Improvement Company developed by the late General Sternberg. As a rule, they are built in rows and should contain practically the same number of rooms as it would be deemed wise to provide in the single-family dwelling of the terrace type, namely, four rooms and bath, or at the most, five rooms and bath.

Such houses, however, cannot have the great advantage which the Philadelphia house has, of being but two rooms deep. In order to get the necessary number of rooms for each flat it becomes necessary to build the building deeper and this means practically a series of courts for the lighting of a certain number of the rooms. No housing plan which contains this feature can be deemed either model or desirable. It is at best a compromise and should be frankly recognized as such.

*(To be continued)*



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VIEW IN AUDITORIUM LOOKING TOWARD EXHIBITION ROOM

# BUILDING OF ARTS AND CRAFTS SOCIETY OF DETROIT, MICHIGAN

SMITH, HINCHMAN & GRYLLS and WILLIAM B. STRATTON, *Architects*

IT IS significant of the awakening interest in the development of craftsmanship, particularly those branches which are allied to architecture, that in cities throughout the country there should be springing up societies of men and women who, while engaged perhaps in occupations outside the field of the arts, are yet so deeply interested as to spend both time and money in furthering the arts and crafts propaganda.

A case in point is the Society of Arts and Crafts in Detroit, whose new building is illustrated in this issue. This building affords substantial evidence of what may be accomplished by a united and forceful effort in the right direction. We learn that it is less than ten years since a coterie of men and women laid the foundation, and in a very humble way, of this important movement in Detroit. We are referring to this somewhat at length, as affording a suggestion of an example which we believe is worthy of emulation in other localities.

As will be noted by the illustrations, this building in Detroit is admirably adapted to its purpose, both in its architecture and its planning. It is more than a shop, something more than a store; it is, in fact, a social center where people of congenial tastes may congregate, and where there is afforded a mart for the inspection and purchase of the various

craftsman products, whose making has been stimulated by a very practical method of encouragement.

The building is of masonry construction with stucco exterior, its gabled and dormered roof covered with tile. On the ground floor there is a large exhibition room, the walls being finished in wood, with high windows and deeply recessed doorways. There is an unusual fireplace, an archway entrance to the street. Instead of the usual proscenium arch, there is a square-corner opening. Statuary and hangings adorn the walls, and the seats, instead of being of a monotonous sameness of color, are brilliant in many hues of stain. All the surroundings are such as to cultivate the sensibilities to something different from the ordinary in the dramatic offerings.

AUDITORIUM SHOWING STAGE OF "LITTLE THEATER"

two metal columns of spiral design standing at the sides. Odd nooks have been provided, and in these are cabinets or shelves bearing bronzes. Tapestries are hung upon the walls and the exhibits of craftsman products are shown on massive tables. In a deep wall bookcase are handsome bound volumes in rare bindings and pottery is set on silken covers upon the tables.

The theater opens out from the main exhibition room and both rooms are connected with the courtyard, which also has

The second floor of the building contains another large exhibition room and also the balcony of the theater. A kitchen on the first floor provides refreshments on special occasions and also luncheons held in the courtyard during the summer.

This courtyard is paved with stone flagging and one side is overhung by the projecting eaves of the main building. On the other side are the individual shops of the craftsmen. Each of these has been painted and decorated differently so that the ensemble effect is excellent.



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With their unusual surroundings, each artisan or artist has the opportunity to labor in a most congenial place.

The idea upon which the Society of Arts and Crafts was founded is that of making beauty to exist with the aid of humble materials. The cultivation of design through hand work and the finding of a market for objects of art and utility through collective effort has been accomplished here to even a greater degree than could have been anticipated ten years ago.

Inasmuch as the arts and crafts movement is a world-wide one, the Detroit society is united with like societies in other cities and other countries in carrying out its ideals. Wares are brought here from elsewhere for exhibitions and Detroit craftsmen find a like chance to exhibit their products in other cities through the same kind of co-operation.

## The Proposed Washington State Law to License Architectural Practice

The Washington State Chapter of the Institute is exerting much effort to secure the passage by the State legislature of an adequate law to regulate the practice of architecture.

The campaign of publicity being waged serves a two-fold purpose;—it arouses public interest in much needed legislation, and it also serves to educate the layman as to the important part that the architect plays in the community.

## Washington, D. C., Chapter A. I. A.

At the annual meeting of the Washington, D. C., Chapter of the American Institute of Architects the following officers were elected:

President, Waddy B. Wood; vice-president, Percy C. Adams; secretary, Robert Lester Macneil; treasurer, Thomas A. Mullett.

A campaign of education among the laity is one of the important activities contemplated in the future.

## Personal

Edgar A. Matthews, president of the San Francisco Chapter, is sojourning in the East, together with other members of the San Francisco delegation to the recent convention.

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Messrs. G. Jacques & Co., architects and engineers, of West Windsor, Ont., have recently moved their offices to The Peninsula Security Building on Chatham Street, that city, and would be glad to receive manufacturers' samples and catalogs.

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Mr. E. O. Damon, architect, Fort Dodge, Iowa, has admitted Mr. P. M. O'Meara into full partnership. The firm will continue the practice of architecture at the same address under the name of Damon & O'Meara.

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It is announced that the partnership existing between Messrs. McLaughlin & Johnson, Architects, Lynchburg, Va., has been dissolved, Mr. Johnson retiring from the firm. Mr. McLaughlin will continue the practice at Suite 511, Peoples Bank Building, that city.

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Mr. W. B. Faville of San Francisco, a director of the American Institute of Architects, at the request of the Washington, D. C., Chapter delivered an address before that body on December 18. His subject was the "Architectural Features of the San Francisco and San Diego Expositions."

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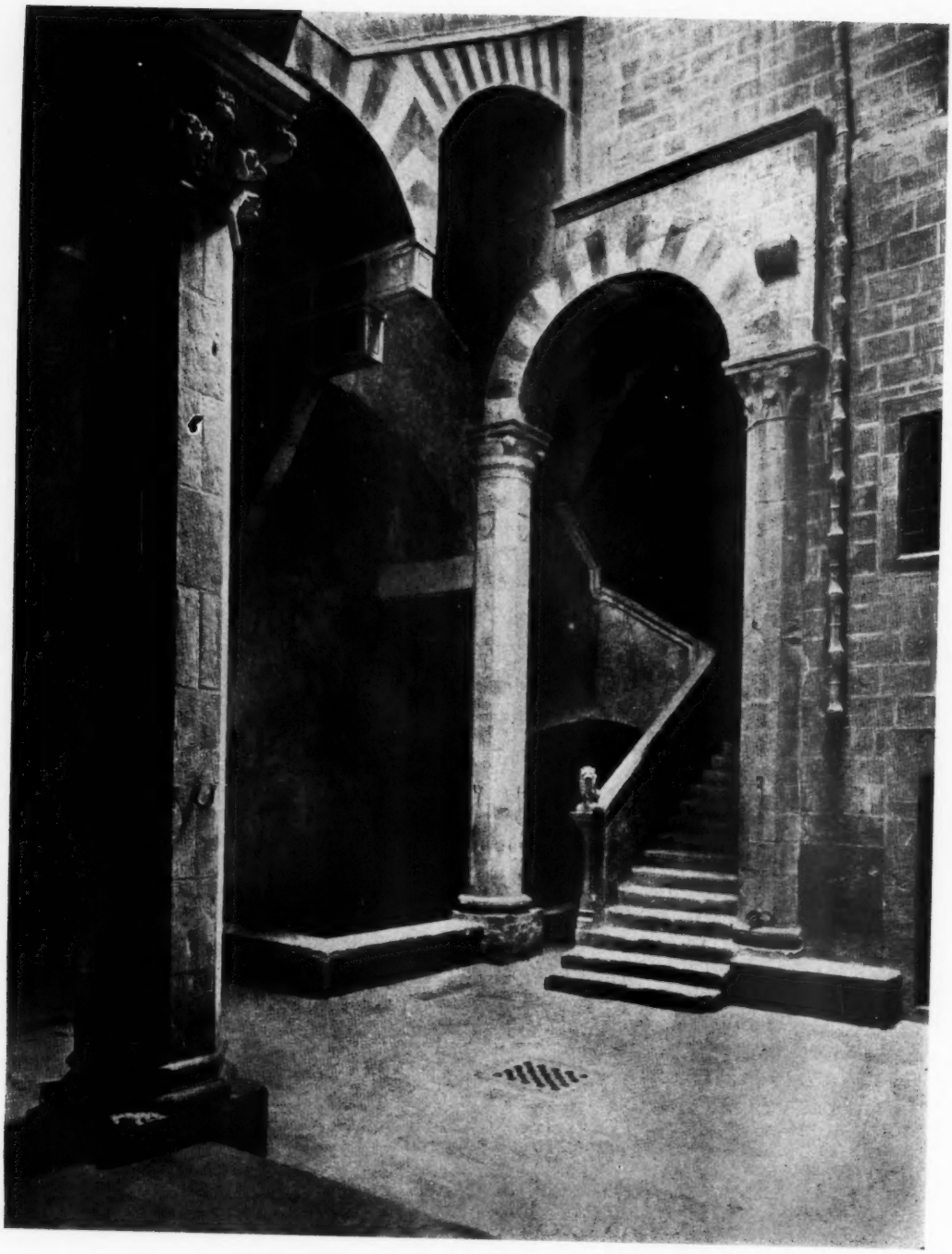
Messrs. Howells & Stokes, architects, announced that on January 1st, 1917, the New York partnership was discontinued, and that the members of the firm will continue the practice of architecture as follows: Mr. John Mead Howells, 470 Fourth Avenue, New York City; J. N. Phelps Stokes, 100 William Street, New York City; Messrs. Howells & Stokes, Seattle, Wash.; New York Office, 100 William Street.



COURTYARD, DAVANZATI PALACE, FLORENCE